

ACORN



The Cover

The Meikle House, c. 1885, Morrisburg, Ontario

A merchant's mansion in Morrisburg with almost all the trimmings, and certainly enough to make a restoration of this excellent example worthwhile. The house was occupied for many decades by someone who died only recently but was born about the time of its construction. While people change to take on the colour of the age, buildings live on and on.

ACORN IX - 2

SUMMER 1984

The Architectural Conservancy of Ontario Inc. R Newsletter

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EDITORIAL STAFF

Editor-in-Chief:

Marion Walker Garland,
86 Augusta St., Port Hope, Ont. L1A 1G9

Editors:

Quinte Region

Tom Cruickshank,
R.R. #2, Picton, Ont.
K0K 2T0

Port Hope

Mrs. E. G. Staunton,
R.R. 1,
Port Hope, Ont. L1A 3V5

Toronto Region

Mrs. Elizabeth Ingolfssrud,
6 Strath Ave.,
Toronto, Ontario.
M8X 1P9

Hamilton Region

Nicholas Terpstra,
1801-205 Hunter St. W.
Hamilton, Ont. L8P 1R8

Heritage Cambridge

Mr. Donald D. McKay,
50 Brant Rd. N.,
Cambridge, Ont. N1S 2W2

Brant County

London Region

Mrs. Nancy Tausky
288 St. James St.,
London, Ont.
N6A 1X3

Huron County

Mrs. Gayle Gundy
at Little Inn,
Bayfield, Ont. N0M 1G0

North Waterloo Region

Bob Rowell,
131 William St. W.,
Waterloo, Ont.
N2L 1K2

Contributing Editor:

Peter John Stokes

The Architectural Conservancy of Ontario Inc.

A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

<i>President:</i>	Howard V. Walker
<i>Immediate Past President:</i>	Alice King Sculthorpe
<i>Senior Vice-President:</i>	Nicholas Hill
<i>Vice-President:</i>	Donna Baker
<i>Vice-President:</i>	Margaret Tucker
<i>Treasurer:</i>	Peter Walker, C.A.
<i>Secretary:</i>	Betty Dashwood

Members-at-Large: Kenneth H. J. Clarke, Carel Kippers, Peter John Stokes, C. Ian Tate

EDITORIAL

"As there are various uses to which buildings are devoted, so are there various kinds of beauty by which they can be rendered expressive. But, as all the uses to which buildings can be applied, all the arrangements which are requisite for convenience or luxury, and all mechanical or chemical processes which enter into their construction, are referable either to the expression of purpose, or to the expression of style. A cottage or a barn, which are recognized to be such at the first glance, are so far perfect, as to the expression of purpose; but they may also be specimens of Grecian or Gothic architecture, in which case, to the expression of purpose, and the expression of architectural style, comprehend all the beauties of which buildings are susceptible."

The above was written by J. C. Loudon in 1839. It expresses a breadth of taste and perceptiveness that in many cases is lost today. Unfortunately it is this very lack that is spoiling our small towns today. "It's old. Pull it down," is heard on many sides. No thought is given to the fact that these old buildings have survived the ravages of time and man, the latter seemingly the most dangerous.

PRESIDENT'S REPORT

Summer days are here and with them increased opportunities for enjoying Ontario's architectural heritage and its places of natural beauty. I am pleased to report that the ACO's own bus tours organized by A. K. Sculthorpe and Peter J. Stokes are proving a great success. If you would like to spend a weekend discovering the pleasures of our province's towns and countryside, with expert guides and congenial company, please keep an eye open for the announcements in ACORN — or ask your Branch president for particulars.

Council is moving ahead with its plans for this year's Annual General Meeting which is being hosted by the Quinte Region, the newest member of the ACO family. The subject this year is rural community preservation which will have a great appeal for our members. Not all of us live in megalopoli by any means, but the issues to be faced in smaller communities have all too often been neglected. The Branch presentations and contributions by our guest speakers will help to correct this situation and provide stimulating and creative suggestions for the interpretation, conservation and enhancement of our rural heritage. I hope to see you there — and to hear your views, as well.

NEWS FROM EAST TO WEST from the Branches

QUINTE REGION

Restoration of the Prince Edward County Jail, Picton

A new dimension has been added to the enviable list of historic buildings administered by the County of Prince Edward Museum Board. The Board has long been involved with tours of the White Chapel, 1809, a New England-style Methodist meeting house, and also has to its credit a museum, housed in a brick church of 1825, and the interpretation of Macaulay House (see cover story ACORN VI-2). Just announced recently is another admirable project: the restoration of the County Jail in Picton. The recycled building will offer an accurate representation of prison life in the late nineteenth century and will also provide added exhibit space.

The jail is a calculatedly depressing building constructed in the 1860s under the direction of H. H. Horsey, architect. Phased out of operation in the 1970s, it has changed little over the years, and restoration plans are fairly simple involving removal of modern toilets and other cosmetic items. Recently opened for tours, visitors leave with vivid recollections of the dimly-lit cells, but the most memorable aspect is the double gallows, used only once, but still in place in a windowless room at the rear. This was the site of the 'bungled hanging' of 1884 in which two men were executed for their alleged role in a murder in nearby Bloomfield. Both men maintained their innocence to the end and the event was made all the more horrific when one of the convicts struggled under the noose and took 14 minutes to die.



Behind the Courthouse is the County Jail and jailyard, enclosed by an ominous stone wall. The jail is about to undergo restoration.

Built of stone, the jail forms a two storey wing to the rear of the County Courthouse. In itself the courthouse is a fascinating Greek-inspired structure remarkable as one of the oldest in the province and one of the few to retain its judicial function. It was opened in 1834, and underwent some renovations coincident with construction of the jail, such as installation of the cupola. The upstairs courtroom is also a highlight of a tour through the complex.



The Courthouse, Picton, one of Prince Edward County's landmark buildings.

Good Intentions

Anyone interested in Ontario's architecture has no doubt felt a sense of frustration when, despite good intentions, rehabilitation of an old building is misguided, resulting in an incongruous jumble of old and new. A good example has recently come to light at Bongard's Corners, a rural hamlet in North Marysburgh, the peninsular township at the east end of Prince Edward County.

Perhaps the oldest house in the vicinity, David's Hall, is a small frame farmhouse, given its ambitious name by its builder, Peter David. It had stood abandoned for some time, but its significance was still readily apparent in its pleasing low silhouette and especially in its exceptional double-pilastered door-case. Preservationists can be relieved that the house was saved from neglect in the past year, but many will agree that the rather awkward verandah and disproportionately large dormers detract from the personality of the building.

As the case of David's Hall so blatantly demonstrates, the Conservancy still has work to do in educating the public on the sympathetic rehabilitation of old structures.



A 'before' view of David's Hall, taken in 1982.



David's Hall today, rehabilitated.
Photos by Tom Cruickshank

Bellevue Terrace, Belleville

Work is progressing on the renovation of Bellevue Terrace, a landmark townhouse row perched high on a hill in downtown Belleville. When it was built in 1876, the 6-unit terrace was one of the city's most prestigious addresses, facing south towards the expansive lawns of the Hastings County Courthouse. In recent years, it had lost some of its appeal, but re-

mained sound and retained its handsome ornamentation. Given the growing interest in downtown living, Bellevue Terrace is a natural candidate for rejuvenation. It is being subdivided into smaller apartments, but there will be few clues on the exterior to suggest any changes.

The block was the work of two Belleville clothiers, Isaac Graham and his brother, who chose architect James A. Davis to design a building reflecting their approach to gracious living. Each unit offered a kitchen and dining room in the basement, parlours on the second floor with a bath and bedrooms above. Davis' design is certainly successful, conveying a sense of affluence through its massive size and conspicuous detail. Especially noteworthy are the quoins, cornice frieze and window heads, all executed in concrete. However, it is the bay windows, and second floor entrance vestibules that contribute most to Bellevue's impressive hilltop character.



Bellevue Terrace
Photo by Belleville Camera Club
Courtesy Hastings County Historical Society

PORT HOPE

New Board Members

The Branch Executive is very pleased to have its numbers bolstered by the welcome addition of three new members: Leslie Benson, an engineer with long personal involvement with architectural conservation, Ted Hunt, photographer and present Chairman of L.A.C.A.C., and Susan Thomas, a Past President of the Branch and well-known Magpie and Thomas Gallery owner. We know their input and involvement will be most valued by the rest of the Board and the Branch.

Branch Activities and Programme

March: The March programme featuring Judy and Sheldon Godfrey, who spoke about their fascinating historical research and painstaking restoration work on their historic Adelaide Street property in Toronto was extremely interesting and was well-attended by members.

April: On April 7th, Port Hope's celebrated "Fanny in the Ganny Day", the Branch sold chili and home baking to one hundred or so wet and hungry spectators and racers. Although it was not planned as a great fundraiser for the Branch, it did net us about \$170 at the time as helping to round out the day's activities downtown.

May: On Saturday, May 26th, the Branch chartered a bus for the Adolphustown House Tour. Thirty-nine people, members and non-members, went on the day-long trip. The thunder clouds, threatening since we boarded the bus, finally parted and the sun shone brightly making our drive through Prince Edward County and across the Glenora Ferry a real treat. The architectural styles of the houses on tour were most varied and the distinctive Loyalist style was especially fascinating to most of us steeped in Port Hope's slightly later era and styles. All first-time Prince Edward visitors have promised themselves a return trip.

June: On June 14th, Donna Baker (Chairman of the A.C.O. Council Advisory Board) will be speaking to the Branch about Haussmann's Paris and his modern counterparts. She has entitled her talk and slide presentation, "*An Evening in Paris*".

On June 22nd, the Branch is holding a fund-raising auction sale of the original artwork in the Town and Country Colouring Book by talented Marg Round. Branch members and owners of the properties featured in the colouring book are invited to the sale which will be held at the Thomas Gallery, 26 Ontario Street, Port Hope. Wine and cheese will be served and proceeds from the sale will go to the Port Hope Heritage Fund.

July: No events or activities are planned for July.

August: The Annual Summer Barbeque will be held at Sora Brook, the home of Bob and A. K. Sculthorpe on August 25th at 5:00 p.m., thus winding up the year's activities.

House Tour: Orders for House Tour tickets are arriving fast and furiously. If you wish to attend our Sesquicentennial House Tour "From Log House to Townhouse" on October 6th, please clip the following order form and send with payment to House Tour, Port Hope A.C.O., P.O. Box 563, Port Hope, Ontario

L1A 3Z4. Cheques should be made out to the Port Hope A.C.O. (and please remember to include the 32¢ postage for each tour ticket ordered) except the Thanksgiving Dinner payment which should be made out to the "Port Hope Sesquicentennial Committee".

TORONTO REGION

The final four meetings of the Toronto Region proved to be as stimulating as those described in the last ACORN.

In February Anne De Fort-Menares launched Toronto's Sesquicentennial with a fine lecture on the development and expansion of Toronto. Several of the excellent collection of slides she used to illustrate her talk were new to us.

March was highlighted by Margaret Baily's comprehensive overview of the history and role of the Toronto Historical Board. It was established in 1960 as a Board of the City of Toronto. It is made up of 17 members, of whom two are members of Council, and all are appointed by Council. It is divided into several divisions (Historic Preservation, Design and Collections, Fort York, Marine Museum, Historic Houses) that employ full-time staff. The Board has restored, maintains, and operates five major sites within the City of Toronto, namely Fort York, the Marine Museum, Mackenzie House, Colborne Lodge, and most recently, with the cooperation of the Ontario Heritage Foundation, Spadina House. It has also helped work on Gibson House, Montgomery's Inn, Scadding Cabin and others.

Mrs. Baily went on to describe the role of the Historical Preservation Division where she worked for eight years. She outlined several techniques used to encourage preservation including designation, heritage easement agreements (to preserve in perpetuity), density transfer (exchange of density between two sites), density bonus (to offer up to 25% extra density for preservation), parking and loading exemption, district studies, property grants, and a plaque programme to commemorate persons, events, and sites. The talk was ended with suggestions as to the most effective role for the A.C.O. vis-a-vis the Board, as part of its active voice in the recognition preservation, and promotion of Toronto's architectural heritage.

In April, on a lighter note, we were treated to an *Evening in Paris*, a nostalgic tour of history, architecture and people, by a former president of our branch, Donna Baker. In fact, Donna is so enamoured of Paris that she made a return visit there in May!

The annual meeting was held in May at the Heliconian Hall in Yorkville. Mrs. Margaret Tucker

was elected as our new President. Judging by the enthusiasm and dedication she has shown as a member of the Executive, we can look forward to an exciting three years!

Our speaker at the annual meeting was Howard Walker, President of the A.C.O. With Howard D. Chapman, he is engaged at present in the recycling of the former Reference Library at the corner of College and St. George into the Koffler Student Centre for the University of Toronto. The Centre will include a book store, an award's centre, health services, and a theatre for the Fine Art Department. The Toronto Public Reference Library was designed by Architect Alfred Chapman and executed in association with the firm of Wickson and Gregg in 1907.

Also at that meeting William Moffet gave a short illustrated talk on Masaryk Hall, a building that the Toronto branch hopes to visit this fall.

LACAC News

Masaryk Hall, designed by the firm of Darling and Pearson, was built in 1897-1898 for the (then) recently formed Parkdale Curling Club. It was officially opened on February 5, 1898 to the tunes of the Glionna orchestra. Since that time the building has been used for roller skating (the Pavlova Roller Rink, 1907, where the first Honey Dew was sold), dancing, indoor tennis, and badminton. In 1944 it was bought by the Masaryk Memorial Institute which named the building in honour of Thomas Masaryk, Czechoslovakia's first President. Alterations were again made to the structure and it was used for recreational, social, cultural, and educational activities. In 1979 City Council took possession and to date it has remained vacant and neglected.

The building has an ornamental masonry façade in a free style of fine symmetrical proportion and classical influence with basket arched entrances and window openings on the first floor. Repetitive rectangular windows occur below the matching ogee-curved parapets at the second floor. The tapered central pavilion has a semi-circular arched recess with a circular opening. The flanking piers extend above the roof and central arched parapet. The whole creates a striking rhythmical façade with little ornamentation.

The interior and truss system is of particular interest. In 1897 this type was rare or unique. The interior is encased by a light framed structural system of two hinged steel trusses and timber framing with a good number of openings to allow light and ventilation. In its original state, the exposed structural elements provided natural light and graceful lines. While still there, these have been covered up by alterations of the years and now await a development plan that will restore their original beauty and integrity.

Barbara Millar, who introduced the building to us and is happy to answer all enquiries at either 537-3622 or 535-7096, has reported that there is to be a meeting with the Toronto Historical Board as to the placing of a plaque. The City has apparently indicated there will be money available for the redevelopment of the site.

The Bank of Montreal Building at Yonge and Front Streets has been sold to Front Land Holdings, a subsidiary of Oxford Developments. They are assembling lands on the block and will be in touch with the Toronto Historical Board.

As for the buildings at 5, 7, 9, and 11 Wellington Street West that were mentioned in the last issue of ACORN, the city appears to have adopted the view that preservation is important in the block. The Canadian Imperial Bank of Commerce stayed demolition for two months. The recent sale of the Bank of Montreal at Yonge and Front may indicate that a comprehensive development of the block could be under consideration. We did our best to influence both the city and the bank by parading outside the bank with Alderman Dorothy Thomas, our placards held high on a cold, windy day in March! That evening we were even shown on T.V.! At our March meeting Ms. Egan and Mr. Gladysz who have studied these buildings and the adjacent sites for two years outlined their history and possible redevelopment design alternatives. Their talk and slides clearly and forcefully illustrated the fine architectural detailing and style which make the buildings worthy of preservation.

Cooke's Presbyterian Church, 88 Queen Street East has been demolished. A new parking lot has been created on the site.

Last but not least is our concern for the Royal Conservatory of Music, formerly McMaster Hall at 273 Bloor Street West. Designed in 1881 by Langley, Langley and Burke of Toronto, McMaster Hall originally housed the Toronto Baptist College. From 1887 to 1930 the building was the home of McMaster University. When McMaster University moved to Hamilton in order to expand its facilities, the University of Toronto took over the structure for its Humanities Departments. Since 1962 the Royal Conservatory of Music has occupied the building.

The Governing Council of the University of Toronto met on April 16th and approved the administration's proposal for redevelopment of McMaster Hall's site. The resolution called for commercial development. A hotel, which includes a 15-storey glass tower on what is now Philosopher's Walk, was specifically recommended. Both Meridien, Air France's subsidiary, and Delta are vying for the development. While the Royal Conservatory of Music

is promised a new facility near the Faculty of Music, the University is going ahead with its plans to insert commercial development into the south side of Bloor Street West. At present there are no commercial sites from Queen's Park Circle to St. George on this side of Bloor Street. The transformation of McMaster Hall inevitably would lead to greater changes in the atmosphere of the area and probably encourage commercial development along the south side of Bloor Street West.

The University does seem intent on keeping McMaster Hall's shell in the hotel development. However, the Architectural Conservancy is concerned with the ambiance of the entire south side since it marks the northern boundary of the St. George campus of the University.

Tours

After two training sessions, one with Margaret Bailey of the Toronto Historical Board, and another on-the-spot one led by George Rust-D'Eye in Cabagetown, Howard Levine in the St. Lawrence area, and Carolyn Neal in the Financial district, our guides are all set and ready to go. If you are interested in a tour of the St. Lawrence area why not join us at the Union Station at 6:30 p.m. on July 12, July 19, August 2 or August 16. If groups from any of the branches are interested in taking tours of the three areas mentioned, please contact the Toronto Region branch at 782-6691 to arrange a date and time.

HAMILTON REGION

The Hamilton-Niagara branch has focussed recent activities on the political front. Proposals for an elevated rapid transit line linking Hamilton to Oakville were unveiled by the provincial government in December, with a number of optional routes into the city that obscured or destroyed valuable natural or architectural landmarks. Even Dundurn Castle and Cootes Paradise were not spared some violation. ACO members took the lead in speaking out and organizing opposition to the proposed plans. In newspaper and television reports, members questioned both the need for the transit line itself and the refusal of its planners to consult with more than selected groups of citizens. As a result of further prodding by branch President Sarah Wood, a public forum was held in March in the new Central Library (designed by ACO member Anthony Butler) at which many individuals and groups raised a chorus of criticism against the proposed routes and the veil of secrecy under which they had been drawn up. Some weeks later, the Hamilton-Wentworth Regional Council heard similar protests in a special meeting called to hear submissions on the rapid transit plan.

The ACO was represented at both meetings by Past-President Carel Kippers, whose well-received submission called for greater sensitivity to the environmental and historical fabric of the community, and greater openness to alternative forms of rapid transit which could weave into this fabric rather than rip it apart.

A recent announcement by provincial Transportation Minister James Snow has indefinitely postponed the anticipated Autumn 1984 commencement of the project. Snow cited the difficulty of determining an acceptable route into Hamilton, and thereby offered hope that the route currently favoured by provincial planners will not be adopted. Their most recent proposal calls for the elevated concrete line to cross high over Cootes Paradise before tunnelling under one of the city's oldest cemeteries and emerging to roar into the heart of the city via the treed median dividing the length of York Boulevard. The trees will be replaced by fat concrete posts supporting a double-tracked concrete guideway down which steel-wheeled trains will screech and groan. The planners have promised that after some re-landscaping the line will hardly be noticeable. Given their deafness to the protests of local citizens, and their blindness to the city's environmental and architectural fabric, these professionals' standards of 'noticeability' seem in need of some revision.

A separate issue being monitored by the Hamilton-Niagara branch is the proposed 'renovation' of the Ancaster Old Mill. Dating from the early nineteenth century and cited in C. Priamo's *The Mills of Canada* (1976) as the best preserved and "truest representation of an operational nineteenth century grist mill and its technology" in the country, the Old Mill is currently the untouched drawing card for a successful local restaurant occupying a modern building between the mill and the former miller's house. The modern restaurant is a fine example of sensitive infill, but the very success of the operation has led its owners to propose expansion into the Old Mill itself. The sensitivity which guided the infill has been abandoned in a proposal which would introduce new protruding picture windows into the hitherto untouched stone walls, and reduce the milling machinery to a segregated, picturesque centrepiece. This renovation combines the worst of the 'Ye Olde' Kitsch and Urban Trendy Glass Schools. In response, the Hamilton-Niagara branch plans to defend the mill's integrity and its role as an architectural anchoring point in the village of Ancaster at the various regulatory hearings to which the Mill's owners must submit their plans. Carel Kippers has already addressed the local town council on the issue, and will represent the ACO in future hearings.

HERITAGE CAMBRIDGE



To what extent should Heritage groups co-operate with Municipal authorities to bring about changes that will affect the development of the designated city centre? This difficult question faced Heritage Cambridge as the City Council amended the official plan to increase the maximum density from 125 to 250 dwelling units per net residential hectare.

While agreeing with the Council decision to increase densities Heritage Cambridge has proposed that decisions cannot be made to increase densities without giving some consideration to maximum allowable heights that will be permitted in the various sections of the downtown area. There is great concern over the potential of "high rise" buildings in parts of the designated city centre that could crowd, overcrowd, or reduce the impact of the existing institutional towers and spires which currently give downtown Cambridge much of its visual interest and character.

Whether or not this decision of the municipal politicians represents the will of the majority is not known but there will be an opportunity for the public to express their views. In the intervening period it is very rewarding to observe the constructive discussion that is taking place between the City and the two interested groups: LACAC and Heritage Cambridge.

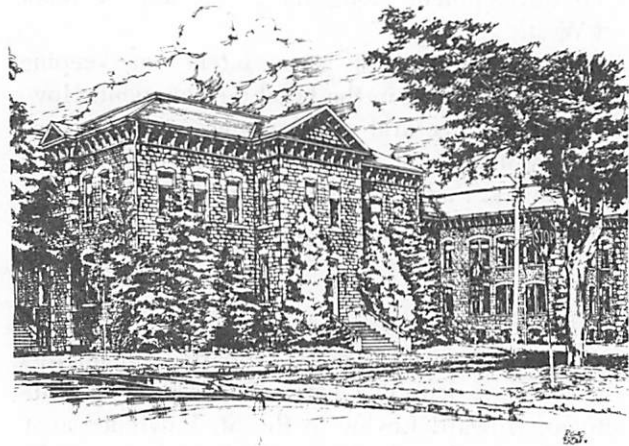
Other projects that involve a high degree of community awareness are progressing favourably, among these is an agreement by Heritage Cambridge to fund a mould to be used by the municipality for the manufacture of replacement street light fixtures. The present ornamental standards are suffering from years of exposure to the elements, particularly the effects of the use of salt on the roadways. They have provided a distinctive and beautiful addition to the older residential areas and this funding should assure their preservation for future enjoyment.

As a bicentennial project Heritage Cambridge is sponsoring bus tours of points of architectural or historic significance, a project that is ideally suited to heritage groups as they strive to increase public awareness of the heritage environment.

In concert with already established and published walking and driving tours, a new publication will shortly be available and will cover an illustrated walking tour of the Hespeler district of Cambridge. This will complete the walking tours of the three centres now forming Cambridge.

It is hoped that there will be a wider interest in the publication of the history of "Preston School". The original decision by the Waterloo School Board

to demolish this structure and the long but dedicated efforts by various groups and individuals to preserve this historic building, and the eventual success of this venture, will be an inspiration to others across the country. It is another great milestone in the conservation movement.



Preston School

BRANT COUNTY

The Brant County Branch is alive and well and struggling to pay off our debt incurred in our battle to save Central School in Brantford in 1983.

A Christmas time bus trip was made to Simcoe Lights Panorama after a dinner at the Conservatory, which was the former home of two piano teachers in Simcoe. The homelike atmosphere has been preserved and it is a feast for the eye as well as the palate.



The Judge Fanjoy Residence.

Mrs. Dorothy Commell presents the ACO Award to Mrs. Margaret Fanjoy. Note flag hanging from 2nd storey window.

Our Heritage Tea was held in early May at the home of Judge and Mrs. E. O. Fanjoy, 55 Chestnut Avenue in Brantford. The Italianate style home was built in 1875 and features the typical square tower in the centre giving the building an imposing character. The truncated hipped roof on the tower has the original slate with decorative coloured patterns. There is a balustrade on top and the main roof has a hipped roof of medium pitch. Large double brackets support the main roof, smaller brackets along the cornice of the tower roof.

There is a first storey bay window on each side of the tower and the bays have three half-round arched two-sash windows with decorative carved mullions and wooden sills with oriel roofs.

The second storey has segmented arched windows with four panes in two sash and hinged shutters. Similar windows occur in the three storeys of the tower section.

The main entrance of the Fanjoy home is located in the tower. The door has semi-circular arch, radiating voussoirs over a leaded glass transom, and a door in two leaves with glass panels.

Straight stairs with concrete railing lead to the entrance. The construction is of white brick in stretcher bond.

The foundation is of stone with a special stone platform under the heavy front tower. The foundation appears to be as solid as the day it was built.

It is interesting to note that when the family of David Plewes resided there a daughter used the tower as an artist's studio.

The side verandah was constructed in 1915, the stained glass windows in the living room were added about 1905.

The fireplace in the long, beautiful living room, remains unchanged to this date, but the tiles around it were installed after there was an overflow of cinders from a coal fire while the Brewster family attending church one Sunday in 1910.

Our president, Mrs. Alexander Johnston greeted guests along with our hostess Mrs. Margaret Fanjoy. Convenor for the tea was Mrs. Dorothy Cammell. It was a most successful event.

We are eagerly looking forward to an Old Fashioned Family Style Picnic on Saturday, June 23 at the Century farm of Mr. and Mrs. Robert Milburn with the picnic being held on the banks of the Grand River and a house tour included.

Bi-Centennial year will be marked in Brantford by many events, but the highlight will be the visit of Her Majesty Queen Elizabeth II on July 20 when the recently restored Her Majesty's Chapel of the Mohawks will be rededicated. The Mohawk Chapel is the only Royal Indian Chapel and the oldest Protestant church in Ontario (1785). The bell for the

Chapel was cast in London, England in 1786 and was the first bell in Upper Canada. A former missionary, Rev. John Stuart, of the Mohawk Valley dedicated the Chapel in 1788 and the Chapel was consecrated by the Right Rev. J. C. Stewart, the second Anglican Bishop of Quebec in 1830. The Coat-of-Arms was presented by George III and was carved out of one piece of wood. This is one of the finest in Canada. The red carpet in the centre aisle was used in 1939 by the late King George VI and Queen Elizabeth, during their visit to Brantford. The gold carpet in the sanctuary was in Westminster Abbey during the crowning of Queen Elizabeth II.

A simple framed document at the rear of the church gives St. Paul's the right to be styled a Royal Chapel.

We have watched with great interest as this restoration progressed and know anyone visiting it will find this historical landmark interesting.

Mrs. Margaret Dowden
6 Hillier Cres.
Brantford, ONT. N3R 1X1



LONDON REGION

Preserving the Past

Our first three meetings of the year were concerned, in one way or another, with the issues of preservation. In February, Mr. Al Appleby, President of the London and St. Thomas Real Estate Association, gave us the realtor's perspective on architectural heritage. Although Mr. Appleby himself had a good deal of sympathy for the cause of preservation (he has recently joined the Architectural Conservancy), he was acutely aware of the problems facing a buyer of an older property; difficulties he described included outmoded heating systems, poor insulation, blocked sewers, and the sparsity of tradesmen qualified to work on older buildings. Despite these obstacles, he was optimistic about the futures of the older residential areas in London, claiming that older homes are in demand, and an increasing number of people are willing to undergo the expense of restoring and maintaining them. He was less sanguine about the preservation of commercial properties, where buyers expect a profit on their investment. At the time of his speech, Mr. Appleby was hoping that the provincial real estate association would succeed in buying and restoring Colonel Talbot's estate on Lake Erie as a bicentennial project; unfortunately, the negotiations have since fallen through.

In March, the London Branch of the ACO and the London Historical Museums co-sponsored the showing of the film *The Present Past*, which explores

various restoration, conservation, and recycling projects across Canada. Among the subjects it examines are the Halifax waterfront, eighteenth century buildings in Quebec City, nineteenth century buildings in Port Hope, and the Gaslight area in Vancouver.

Our April speaker was Mr. D. J. Plumridge, District Manager for the Ministry of Government Services. Mr. Plumridge, who has had significant practical experience in the field of architectural restoration, is responsible for overseeing the maintenance of the provincially owned buildings in the part of southwestern Ontario stretching from Woodstock to Windsor. He spoke about some of the older buildings in London which come under his jurisdiction. We met, for the occasion, in the Education Centre, now housed in the old Normal School at 166 Elmwood Avenue.

The London Normal School

When the London Normal School was built, in 1899, it was the third Normal School in the province (others were located in Toronto and Ottawa). An 1867 report by Egerton Ryerson makes clear his view that students should have the basic education necessary for teaching before being admitted to the Normal Schools; then, as now, the schools of education were "to do for the teacher what apprenticeship does for the mechanic, the artist, the physician, the lawyer — to teach him theoretically and practically how to do the work of his profession." This professional bias is clearly evident in the 1902 Calendar of the Provincial Normal Schools. In addition to instruction on how to teach a variety of subjects, ranging from Botany to Form Study and Drawing, the schools offered intriguing courses on "Psychology and the Science of Education" and "The Study of Children." The descriptions of these courses show that the future teachers of 1902 were asking questions which still concern teachers today:

Which (sense) develops first? which most rapidly? When examining a new object what quality strikes them (the children) — form, color, taste, use? What kinds of questions do they ask? How is their curiosity satisfied? . . . How do children gain ideas of beauty? Of personal rights? Of property? etc. Study the aptitudes of children as shown in drawing, sewing, building, planning, etc.

One would like to know what answers were given in 1902.

The London Normal School's first class, of 1900, published a rather ambitious literary magazine called *Mnemosyne*. It contains, among other things, several very idealistic pieces on the school's merits and the teacher's vocation, but one contributor, identified as E. A. L., suggests that neither the students nor the

staff were always quite as high-minded as they ought to be. The narrator of E. A. L.'s poem is a young man who is berated because he was inadequately prepared for his practice teaching: the critical teacher concludes, "So if you had been a lady,/ I would have marked you very low." The student explains that he had been distracted by a band in the park the previous evening, and the final stanza shows him a wiser, and possibly a sadder, man:

Then that Normal student
Hied him homeward with his Plan,
As the western sun was setting,
Thankful that he was a man.
Quite resolved that slanting moonbeams,
Or the starlight, or the dark,
Nevermore would find him listening
To the music in the park.

One wonders whether E. A. L. was a man.

The London Normal School was designed to accommodate one hundred students, but it was eventually to house classes as large as four hundred. When a larger teacher's college was built in 1958, the Normal School building became, first, a Junior High School, and, in 1963, the administrative centre of the London Board of Education.



London Normal School
credit - Photographic Conservancy of Canada

Despite the years of overcrowding and its adaptation to various uses, the Queen Anne building has retained its original character to a remarkable extent. The exterior is completely delightful, with its stepped gables, its intricately carved stone and its often ingenious ornamental brickwork, its cupulas (barely discernible in the photograph), and its open bell tower. Inside, the building is even more striking — partly because a grand staircase and curved walls create a highly dramatic scene, and partly because the interior has been so well preserved. Even the

high dado and the tin ceilings are still intact. It would not be surprising to discover students in turn-of-the-century costume discussing their latest contributions to *Mnemosyne*.

The grounds of the Normal School comprise a local attraction in their own right. John Dearnness, who was the school's first vice-principal and later its principal, demonstrated his interest in botany by some rather ambitious landscaping. For example, he planted trees, such as the Kentucky coffee tree, the ginkgo, and the tulip tree, not normally found in the area. Today, the grounds form one of the few green spaces for the residents of old south London.

Unfortunately, two recent developments threaten both the building and its grounds. First, the School Board made a somewhat controversial decision to spend about \$5 million refurbishing Sir Adam Beck Secondary School as its new headquarters, thus leaving the old Normal School vacant. Even if a new use is found for the building, the change of occupancy will necessitate several alterations, such as an elevator for the handicapped, to make it meet the current standards for a public building. Second, the fire marshal has recently decided that numerous changes are required to make the building less hazardous in case of fire. Sadly, his stipulations will require the destruction of some of the historic interior even if a new tenant is found: the tin ceilings must go, for example, and he wants the grand staircase enclosed.

Simply finding a new use for the building would not be a problem. The Separate School Board has expressed some interest in placing its administrative centre there, and the provincial government is considering the advantages of moving several offices now scattered around London into the Normal School building. The difficulty lies in the expense of the required alterations: an estimated \$700,000 to satisfy the Fire Code, and \$800,000 to meet the conditions of the Building Code, adding up to the impressive sum of \$1.5 million.

There is room for some modest optimism about the building's preservation. The government has set up a committee to make a comprehensive study of possible uses for the structure, and, as Mr. Plumridge reminded us, the Provincial Government has a good record of architectural conservation in London. They have preserved many of the older buildings at the Children's Psychiatric Research Institute and at the London Psychiatric Hospital (including the Chapel of Hope). In 1979, they restored the Italianate residence Chestnut Hill, on Centre Street, for use by the Ministry for Citizenship and Culture. And, as a bicentennial project, they are going to restore the exterior of the Ontario Savings Bank, on the corner of Richmond and King. We sincerely hope that the preservation of the Normal School can take its place on this com-

mendable list of conservation projects.

Enjoying the Past

On May 1 we collaborated with the London Public Libraries to sponsor Kim Ondaatje as a speaker. Her presentation supplemented her two books: *Old Ontario Houses* (1977), co-authored with Lois MacKenzie, and *Small Churches of Canada* (1982). She showed a beautiful movie, based on her still photographs of houses, and she accompanied her slides of churches with interesting descriptions of experiences she had while taking the photographs.

We are looking forward to our annual geranium walk, scheduled for June 3. Julia Beck is organizing this year's walk, which is to take place in the Dufferin Street area.

NORTH WATERLOO REGION

Our Annual Meeting was held on May 2, 1984, with the usual presentation of annual reports and election of officers. Our incoming executive for the 1984/85 year is as follows:

President:	Joye Krauel	
Directors:	Peggy Booker	Pat Totzke
	Sandy Dare	Jeff Weller
	Jane Lang	Herb Whitney
	Dave Minnes	Ross Wilson
	Marg Rowell	Ian Yule
	Bob Rowell	

Following the business portion of the meeting, Peggy Booker treated us to an excellent talk on Architectural Stained Glass, illustrated with many beautiful coloured slides. Peggy has made a special study of stained glass, and she has very kindly consented to share the text portion of her talk with the readers of ACORN.

Introduction to Stained Glass

The origins of the glass makers art go back into ancient times. The stained glass window artist is part of the evolution of the glass maker and his technology. The stained glass windows with which we are familiar reached a flowering in the middle ages in conjunction with the new architectural style in church building we call Gothic. Those huge openings needed to be glazed, and as glass could only be made in small pieces the technique of fitting many pieces together with lead comes to form large windows was refined and the technique is still used today. A stained glass window upon examination of its leading pattern looks like a jig-saw puzzle. If anyone wishes to know about the technique of creating a leaded window in detail I will be happy to explain after the slide presentation.

Apart from keeping out the elements the large

windows served as a medium of illustrating Bible stories and other Christian narratives in addition to the old mosaics and frescoes. Since we are a largely literate population we cannot really appreciate the instructive importance of these windows. They were the books of the illiterate.

So the windows accomplished three things: they controlled the natural illumination of the building; they instructed the Christian; and they evoked a tremendous emotional or aesthetic response. In short they were magnificent, and many of you who have visited the old cathedrals of Europe can attest to that.

Stained glass was never a "lost art". This is a myth that has been perpetuated without cause. Many medieval formulas for colour have been lost but the technique never, and there has never really been a time when these windows were not produced. The volume and quality varied throughout the centuries, but the art continues still. The medieval palette was limited to blues, reds, greens and yellows. We produce a myriad of colours in glass today that would absolutely bedazzle the glass maker of the middle ages. The term "stained glass" is really a misnomer for the colour was and is mixed in the molten glass and "coloured glass" would be a more accurate term. The only stain used was a silver nitrate that was brushed onto the surface of white or clear glass to achieve shades of yellow into gold. Glass treated in this way was fired for permanency. Other effects such as facial features, garment details etc. were produced by painting them onto the coloured glass with brown oxides. This glass was fired for permanency — the oxide fusing with the surface of the glass.

Another type of window lumped under the "stained glass" umbrella is a pictorial window that is painted onto the glass — with special enamels and fired. This developed in the Renaissance when it became possible to roll larger sheets of glass. The sheet of clear glass thus became a transparent canvas. This development has been regarded by many as a bastardization of the art. The only resolution in my opinion is to consider such windows another glass art form and not to be considered as truly part of the ancient coloured glass art. This type of window became enormously popular and it was fashionable from renaissance times through to the 1920s. Most of the windows I will show you fall into this category. For one thing they were much cheaper to produce.

And so we come to Canadian windows and in particular Ontario windows. In the 19th century probably most of the windows were imported from Europe and England. Then as stained glass artists began to emigrate studios were established here in the larger centres. Often they began as decorating studios where stained glass windows were just one of the services offered. For many of these businesses the

windows became the major interest. Although many of the windows sold were custom designed, the studios also constructed windows to required dimensions selected from standard designs in their catalogues. Building firms also used these catalogues so that the customers could order all supplies including the stained glass windows straight from the builder. The builder then passed this order on to a studio for fabrication. Very few of these catalogues remain. All that is known of many of the early artists is a signature in a corner of the window — if you are lucky — or a reference in an old city directory. Researching stained glass is a frustrating business. Part of this stems from the fact that stained glass artists were frequently regarded as just another lot of craftsmen whose name is legend. Church records are notorious for omitting information about their windows. They will tell you perhaps of replacing the old wood stove with a modern furnace but very little if anything regarding the windows — curious when one considers their not inconsiderable cost!

Some of the old glass firms are still with us today, such as the McCausland Company of Toronto, founded in 1840 by Joseph McCausland. There are still McCauslands involved. The N. T. Lyons Company flourished many years in Toronto as well and for a time was merged with McCausland's. Lyons is no longer in business. The Luxfer Studios founded around the turn of the century is still operating. The Edwards Company in London is very busy still. Locally the Bullas Company of Kitchener which was founded in 1907 or 08 is still in business with two generations actively involved in the business. One of the finest stained glass artists to come out from England was Harry Horwood. He had studios in both Prescott and Ottawa. There were many others whose identity will never be known. If you start looking carefully you may discover some of the forgotten names in your church or Victorian home.

Thereupon followed some slides representing what Peggy Booker has called our fragile heritage.

GENERAL CONSERVANCY NEWS

PETER JOHN STOKES' FALL BUS TOUR

Saturday and Sunday, October 13-14, 1984. The tour will include Peterborough, Lakefield, Lindsay, Fenelon Falls, Bobcaygeon and area, Sunday evening supper at the home of Mr. and Mrs. Roger Yates whose home was built c. 1830.

Cost of tour, \$130.00 per person, single supplement \$10. Please send final payment by September 24th. Regret no money refunded. Send reservations to Architectural Conservancy of Ont. Inc., 191 College St., Toronto, Ont. M5T 1P9.

Meet at College St., Toronto, at 8:45 a.m. Satur-

day, October 13th. Any questions contact Mrs. R. J. W. Sculthorpe, R.R. #3, Port Hope. Phone 885-6960, or phone The A.C.O. office, Toronto, 598-3051.

The Conservancy Tour of Ireland

Be sure to dress warmly. Take all your winter clothes. Don't forget rain boots, rain coats and umbrellas.

We all heeded most of this, and arrived around seven in the morning at Shannon in brilliant sunshine, to an Ireland that hadn't seen rain for two weeks. This beautiful weather continued for the whole trip with only a very odd gentle shower here and there.

In our comfortable bus, with a very competent driver and beautiful and intelligent tour director, we covered a great deal of the Republic of Ireland, and touched inside Northern Ireland as far as Enniskillen.

On the way to Glin Castle, our first highlight, we crossed the Shannon River at Limerick, noting King John's Castle, built in the 11th century to guard the bridge. The Knight of Glin, Desmond Fitzgerald, welcomed us at the front door, and as we sat with drinks in our hands, he explained himself and his castle. The Knight of Glin is an old Irish title, and he is the 29th holder, but as he has only daughters, the title will probably lapse. His step-father was a Canadian who had sent him to school in Canada for one year. The school was Trinity College School in Port Hope, which was interesting to one member of the group as she had taught there for twenty-one years and lived in that town. We had a tour of the downstairs rooms starting with the screen of Corinthian columns close to the front door, the capitals carved out of solid pine. We craned our necks to admire the Neo-Classical ceiling which still retains the original apple green and Pompeian red paintwork. Glin Castle is noted for its interior neo-Classical plaster work, a 'flying' staircase which is unique in Ireland, and a collection of 18th Century Irish furniture and paintings. The Castle itself is Georgian-Gothic. The Knight is Christie's representative in Ireland, a writer of Irish art history, and also farms 400 acres, runs a shop and restaurant in the gate house, and in summer lets the castle to guests.

Bits and pieces of Irish history were dished out to us as we bowled along our route. We learned that in Ireland, 55,000 people still speak only Irish. Leixlip and Limerick are Viking names, and it was the Vikings who first established towns as such, in Ireland. As far back as the bronze age Limerick traded with Europe.

The high Cliffs of Moher were visited and the strange Burren region noted. Burren means 'bare rock'. One of Oliver Cromwell's officers was supposed to have said that in this area there was not enough

water to give a man a drink, not enough earth in which to bury him, and not a tree on which to hang him! We visited Thoor Ballylee, a 16th century tower house, bought by W. B. Yeats for 35 pounds in the 1920s. The castle was restored, and he used it as a summer home. We climbed up the narrow winding stone stairs, peeking out of the slits of windows, and when we arrived at the roof, it was paced, and proved 33 feet by 29.

The drive through the countryside was beautiful with the white candles of the horse-chestnuts, lilacs, white and pink blossoms on the fruit trees. We saw purple violets, marsh marigolds, yellow primroses, white daisies, carpets of bluebells in the woods, white garlic flowers in profusion, Queen's Anne's Lace, pink and purple stock, and the lanes and twisting roads lined with purple and mauve rhododendrons and azalia bushes. This was something we hadn't expected, the green of the country-side being stressed always. Ireland certainly was ahead of Ontario by at least several weeks, the Gulf Stream accounting for the warmer climate.

The lunch at Moran's of the Weir near oyster beds was a delight. There being no "r" in May, we had to forego the oysters, but huge plates of fresh crabmeat, salmon, shrimps and smoked salmon delighted our palates. At Knappogue Castle, one of 42 castles built by the McNamara tribe which ruled over the territory from the 5th to the 15th century, we had a Mediaeval banquet. We were greeted at the door as "my lady" and "my lord" by the young actors in Mediaeval costumes, who doubled as waiters later, and then entertained us with an historical pageant of Ireland. The castle was built in 1467. To the original Norman structure was added in 1856 a late Georgian and Regency edifice. As we listened to a harpist playing Irish melodies we sipped mead. The banquet was more late twentieth century food than Mediaeval, but we gladly ate thru smoked salmon, sew Lumbarde, chekyn supreme, buttered wortes, trayne case Knappogue, Trencherbread, Meyfieghelen, and hippocras. The castle was built for protection at a time when the Norman forces were striving to subdue the Irish in Clare.

On the way to Limerick we stopped at Bunratty Castle, the most complete and authentic Mediaeval castle in Ireland, noting Durty Nelly's pub at the entrance to the lane. The castle is the latest of at least four built on the site. Built by Sioda MacConmara about the middle 15th century, it appears just as it must have done in the late 15th century. It has been furnished as the chief seat of an Irish lord might have been over 400 years ago. It was a joy to explore as we trod the time worn stone steps which curved their way up from, the solars to tiny bedrooms, chapels, and sitting rooms.

As we drove through the countryside we noticed only a few thatched cottages. The farm houses were stark, perhaps a better word would be neat. They seemed to grow right out of the ground, with no foundation planting whatever. Pebble or cement pavement seemed to surround the little farms, with no shrubs, flowers, farm implements, wheelbarrows, chairs, rakes, animals or vegetable patches in sight. Were these really farms? We were told so. Driving through the little villages we remarked that the tiny buildings were built right at the sidewalk edge. A charming feature was the colour of these little businesses. One saw a pink front with white around the windows. Next, a grey stone, but then, a yellow front and next to that a pale green with yellow trim. Blue was also a popular colour, and the farm houses sometimes reflected these colours. One noted a yellow house with blue trim, including blue quoins. Again a blue house with pink trim.

Fota House, near Cork, is a splendid example of Regency architecture. It has an excellent collection of Irish landscape paintings and furniture of the 18th and 19th centuries. Fota House and Island belonged for centuries to the Smith-Barrys, Earls of Barrymore. It is now owned by University College, Cork. It was interesting to note the Neo-Classic influence in the Doric columns at the entrance, and the Doric and Corinthian influence inside. One saw tryglyphs and metopes over the entrance, and Greek key brass decoration on the front door. In the interior the Greek key was repeated in several places, in the ceilings, woodwork, and over the doors.

Driving through Killarney and Newcastle we noticed gorse hedges separating the fields instead of stone walls. The Macgillicuddy Reeks rose in the distance. At Killarney we clambored aboard our jaunting carts and were driven to Muckross House. Our driver told us that the tired old horse which pulled us was named Lightning. The horse which followed us was called Seldom Fed, and its driver Seldom Sober! He also told us that an Irishman never can go to hell because he is too green to burn! These typical Irish witticisms accompanied us all the way to Muckross House. We passed high stone walls, on the way, called penny walls, as the workers had been paid a penny a day to build them: not necessarily in the 20th century. Muckross House could be described as Scottish Baronial Victorian. Here there were some interesting and beautiful pieces of furniture, but it is the gardens that we remember, for their fine collection of rhododendrons and azaleas, in all colours, the bushes a mass of colour, the extensive water gardens, and an outstanding rock garden on natural limestone. Families with children were enjoying the beautiful grounds as they are open to the public, it

was Sunday, and the sun was shining.

Back to our hotel, Dunloe Castle, (which was a modern German-run hotel, the tiny ruined castle being found at the end of the garden,) where a walk took one into another world. The different varieties of trees, including palms, flowering shrubs of all colours, including the rhododendrons and azaleas, the bird songs and calls, were reminiscent of a walk in a jungle garden. From the huge hotel windows one saw smooth softly rolling green slopes, with the Macgillicuddy Reeks towering beyond and the pale beige Hafflinger horses grazing with the cows. All rather reminiscent of Switzerland.

We drove along the Laune River, past Killorglen where the Puck Fair is held in August. Then Glenbeigh, Dingle Bay, past Kell's Bay, then Chiraveen. At Waterville we noted the Butler Arms where Charlie Chaplin often stayed. Across the fields we saw the standing stones, and a ring fort, 2000 years old, which was used as a dwelling place till the 4th century. We noted turf banks, or peat bogs, where people had been cutting peat, leaving the bricks laid out in rows to dry.

At Blarney Castle, famous for its Blarney Stone, we again made our precarious way up narrow, spiral, stone stairs, up and up, to the top. Here some of our group kissed the stone. The battlements crowning the castle are typically Irish in form.

Our hotel at Kinsale, a seacoast town, was on the harbour, giving us a view of all sorts of little boats coming and going on their business: generally angling. In a walk up to the back streets, we noted empty Georgian houses, deserted by their owners who were, so we were told, probably out of work or who had emigrated. A very sad spectacle.

It was here in the Kinsale Market Square Building now called the Court House, that the inquest after the sinking of the Lusitania was held. St. Multose Church, 1180-1199, built by the Normans gave one a glimpse of Norman humour when some of the Romans, sculptured in stone were portrayed as fools.

At Glanmire, we visited Riverstown House. The owner, Tom Dooley, was our guide. We had learned earlier that Dooley, needing more land, had bought the acres, and the abandoned house was 'thrown in.' In this house he stored his potatoes. He later removed the vegetables to another place and moved into the house with his wife, where he has done much of the restoration himself. Originally built in 1602, it became the seat of Dr. Jemmett Browne, Bishop of Cork who rebuilt it in 1745 with fine plasterwork by the Francini brothers. The stucco decoration consists of an historiated ceiling in the dining room with a series of panels on its walls, eight of them with figures. The figures are allegorical as on Roman coins but there

is no sequence in the scheme. The Irish Georgian Society has done up two rooms with mid-1750 furniture.

Near Waterford we learned the history of one of our English sayings. Cromwell was asked where he intended to land, and he pointed to two small harbours, one called Hook and the other Crook. His answer was that he didn't care, either one would do, or rather, "by Hook or by Crook." After a visit to the Waterford Glass Factory, we stopped at New Ross and had a cruise on the Nore. It was pleasant and sunny, and our lunch on the barge was one of the best meals we had in Ireland.

The Anglican Church of Ireland built at least one notable cathedral, St. Fin Barre's in Cork. A competition design by the English architect William Burges, it was built between 1867 and 1879. With its three spired design and its triple western portal, it is a compressed version of a French Gothic cathedral of the 13th century.

We stopped briefly at Youghal where Sir Walter Raleigh had been mayor and to which town he had introduced potatoes and tobacco.

At Glendalough we visited the glen-sheltered remains of an early Christian monastic community. The remarkable round tower, one of about 100 in Ireland, is about 98 feet high and was built in the 11th century. Capped with a conical roof, rebuilt in the 19th century using the original stones, its door was more than ten feet above the ground. These towers served as bell towers and as a refuge in invasion; hence the high door. In the cemetery we noted an old stone cross, the predominant symbol of early Christian Ireland, with a circle surrounding the intersection of shaft and arms. St. Kevin's Church built in the 12th Century was made entirely of stone, walls, roof, and tower. The monastery St. Kevin founded there in the 6th Century developed over the next two centuries into a large community.

Although Powerscourt was a burned out wreck, the gardens were magnificent. Designed by Daniel Robertson, and under his supervision 100 men with horses and carts carried out the work. They took over 30 years to complete and were finally finished in 1875. They are described by Peter Coats in his book "Great Gardens of the Western World."

Russborough, Blessington, Co. Wicklow, was an outstanding Palladian House built by Richard Cassels between 1740-1750, with fine examples of Francini plasterwork. Russborough houses the fine Beit Art Collection including paintings by Vermeer, Goya, Rubens, Velasquez, J. Reynolds, and Gainsborough, and an outstanding collection of Irish silver of 1680-1820.

In Dublin our hotel, The Shelbourne, was across from one of the many parks in the city, St. Stephen's

Green. One night we dined at Leixlip Castle, just outside the city as guests of the Hon. Desmond Guinness. and heard his illustrated talk on Irish architecture. One walked and looked in the city. The lovely Georgian houses for which Dublin is so famous were admired. Merrion Square and Fitzwilliam Square showed their wrought-iron balconies, elegant fanlights, and classic doorways. Trinity College was toured briefly, and the library was visited. It was begun in 1712 and finished about 10 years later. The present timber barrel-vault ceiling replaced the flat plaster one in the mid-19th century. Here we saw the beautiful Book of Kells, a hand-written copy of the Gospels made by Irish monks in the 8th century. The work on some of the pages is so minute as to contain as many as one hundred eighty-five interlacings to the square inch.

The Four-Courts was seen: (Courts of Justice). This Georgian building begun by Thomas Cooley, but owing its present form to James Gandon, was built between 1786-1802. The General Post Office in O'Connell Street was designed by Francis Johnston and built in 1814-18. It was gutted in the fighting of 1916 but later restored. Christchurch is one of Dublin's finest historic buildings. It dates from 1038. St. Patrick's Cathedral, founded in 1190 is the largest church in Ireland. Swift was Dean here from 1713-1745 and his tomb is in the south aisle, with Stella's grave nearby.

The Cherry Orchard was enjoyed at the famous Abbey Theatre.

At Celbridge, Co. Kildare, we visited Castletown, a magnificent Palladian style mansion. It was built in 1722 and designed by the Italian architect Alessandro Galilei. It contains some splendid plasterwork, a long gallery painted in the Pompeian manner and hung with Venetian chandeliers. At one time it was the headquarters of the Irish Georgian Society, who restored the building and furnished it with Irish furniture and paintings of the period. A great deal of money was needed to keep up this beautiful edifice. Flats are rented to help defray costs.

On towards Northern Ireland, passing Trin, a Norman Castle, through Cavan, to Butler's Bridge where we had lunch. After Enniskillen we drove to County Donegal and enjoyed the sight of the waves rolling on the long empty beach on Donegal Bay. Donegal was originally a Viking settlement. The scenery was beautiful here, the rolling hills all shades of green. We passed Killibegs Harbour. Reforesting was noticed and we were told that for fifty years pine trees had been planted. Past Andara, through Ballybofay, and somewhere along the line we visited Balleek where the famous china is made. High up on a cliff we saw the outline of Classibawn Castle where Mountbatten had lived in summer. At Drumcliffe

we visited W.B. Yeates' grave and read his own epitaph for himself: 'Cast a cold eye on life and death. Horseman pass by!' On to County Mayo and Ashford Castle where we spent two nights. We were impressed by the wild beauty of Connemara, County Galway and County Mayo. Grey-green landscape, picturesque cottages, lakes and streams, moors and bogs, and especially Croagh Patrick, the sacred mountain where in 441 St. Patrick spent the 40 days of Lent. We noticed many stone cottages, roofless and abandoned, and were told they had been that way since the famine. Through Westport and Westport House, (Georgian), through Louisburgh, and Killarny Harbour. Near a bit of water we noticed two fishermen pushing a curragh into the water. These are the light and delicate homemade vessels constructed from a basketlike frame covered by hide or tarred canvas which have served since Celtic settlement.

Altogether a most enjoyable and instructive trip to that beautiful land. Ireland is a country sadly trapped in mutual mistrust. Surely its future lies with its children.

We understand this trip is to be repeated by the Conservancy next year. Contact Mrs. P. Rosebrugh, Howe Travel Limited, 157 Main Street, Cambridge, Ontario N1R 1W1

HIGHLIGHTS OF LONDON ARCHITECTURE: 1870s and 1880s °

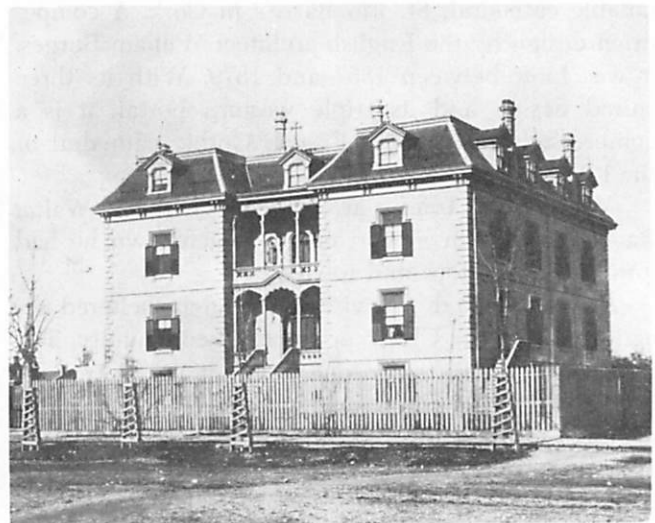
Presented by Dr. Lynne DiStefano

The 1870s and 1880s were years of remarkable creativity in all the arts in London. In painting, Paul Peel (1860-1892) created *Covent Garden Market* in 1883 and F. M. Bell-Smith (1847-1923) painted *Return from School* in 1884. In furniture design, George Moorhead designed and manufactured furniture in all the current Victorian styles for both a local and provincial market. Architecture was no exception. Such notable architects as William Robinson (1812-1894), Thomas H. Tracy (b.1846), and George F. Durand (1850-1889) designed many of the city's and region's most important buildings.

London in the 1870s and 1880s was a rapidly growing, generally prosperous town. It was the major distribution centre for Southwestern Ontario and the home of many of the region's newly founded businesses and industries. Money was available for all the arts, and architecture, in particular, was seen as an appropriate investment. Local newspapers of the period – the *London Advertiser* and the *London Free Press* – reported cornerstone layings and official openings in great detail; building elevations and floor plans were minutely described; and the styles of com-

pleted structures were highly praised. Clearly, London's prosperity and London's architecture reflected each other.

Three architects – Robinson, Tracy, and Durand – were primarily responsible for creating a distinctive regional architecture in response to the building needs of burgeoning London. Their work displayed a consistent use of local materials (white brick), a preference for domestic scale, and a sensitivity to careful siting. Moreover, the work of all three architects was stamped with a conservative element: both building forms and stylistic features were usually marked by restraint.



Bishop's Palace (1870-1872 or 1873)

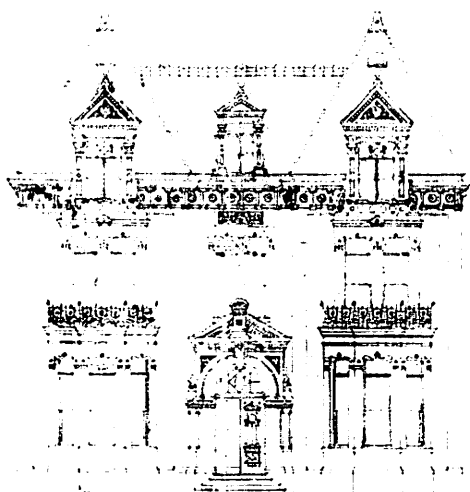
William Robinson

Photograph: O'Connor & Lancaster (c. 1874)

This conservatism is most apparent in the work of the 1870s in which traditional styles are combined with newer developments. For example, the Bishop's Palace (1870-1872 or 1873), by William Robinson, blends elements of the Gothic Revival, Italianate, and Second Empire styles to create a building of strong cohesion. With the exception of the Second Empire idiom, the styles were no longer current. Moreover, the stylistic features which occur on the building were used with carefully controlled restraint.

With the late 1870s and the 1880s, Tracy and especially Durand explored the more picturesque and inventive vocabulary of such styles as High Victorian Gothic and Queen Anne. Durand, in particular, explored the visual possibilities of architectural forms freed from the classicizing tendencies of the Italianate style. Yet, even in the most adventuresome of Durand's London buildings, such as the Charles Goodhue House (designed 1883), the exterior is carefully controlled by a judicious handling of architectural forms and features. More typical of Durand's

developed work is the London Club (completed by 1882). Here, in elegant and elaborate dress, is an architectural form of striking simplicity. It is the model of studied containment and tasteful restraint.



London Club (completed 1882)
George F. Durand
Photograph: Ian MacEachern

William Robinson, Thomas H. Tracy, and George F. Durand were not the only architects who helped to create London buildings during the 1870s and 1880s; there were others of less distinction whose work paralleled theirs. During the same period, commissions for major projects were awarded to architects from outside the region. For example, Henry Langley designed the Bishop Cronyn Memorial Church in 1872 or 1873 and Gordon Lloyd designed the Chapter House in 1875. It was, however, the work of Robinson, Tracy and Durand which was largely responsible for creating a distinctive regional architecture in response to the building needs of a prosperous and conservative community.

Lynne B. DiStefano

* Some of this material is from a project undertaken with Nancy Z. Tausky: "Symbols of Aspiration: Victorian Architecture in London and Southwestern Ontario", a travelling exhibition (with catalogue) scheduled to open at the London Regional Art Gallery on October 25, 1985.

FROM A READER

We have had a request from a reader asking all who put in ads or pleas for money, to please say whom the cheque should be made out to, how much, extra for postage, stamped, self-addressed envelope, etc. Hence, when ordering *CHECK THE STYLE* please send one dollar in a self-addressed, stamped envelope to Mrs. Marion Walker Garland, 86 Augusta Street, Port Hope, Ont. L1A 1G9

NEWS FROM OTHER ASSOCIATIONS

THE ASSOCIATION FOR PRESERVATION TECHNOLOGY

APT 1984 Annual Conference

September 19-23, 1984. Annual Conference of the Association for Preservation Technology titled *Principles in Practice: Philosophical Challenges/Technological Responses* in Toronto, Ontario, Canada. For details, please contact Ms. Sheila Larmer, Conference Chairperson, c/o Ministry of Citizenship and Culture, 77 Bloor St. W., 2nd Floor, Toronto, Ont. M7A 2R9, or Telephone (416) 965-4021.

ICOMOS CANADA

Newsletter

Local Builders Innovate II

The origin and practice of new building techniques is always a fascinating study: how many were tried and found wanting we shall never know if the indication of new ideas in building components and assemblies today is any indication. Without elaborate testing procedures prior to acceptance, the usual trial in the field was the only satisfactory way to learn. Certain techniques have an influence on architectural design, maybe not profound, but still important, exemplified by the rowlock brick houses, yet their influence is of short duration and somewhat local. Other new methods are less notable, but equally interesting, as in the use of extruded clay tile in the 1880s in the Napanee area, introduced apparently by the noted lumber entrepreneur, Rathbun of Mill Point or Deseronto. It is here that this two-celled brick-sized unit was perceived as a liner to a masonry wall faced with red stock brick in a commercial building being demolished. Along Rathbun's railway, the Napanee, Tamworth and Quebec, no fewer than five stations survive from the 1880s, although the line or its original alignment was largely abandoned over seventy years ago. The old station in Newburgh, north-east of Napanee, is now a house, and it is built of this material rendered on the outside with a thin coat of smooth stucco still in remarkably good condition. We had thought that a lumberman, albeit building for a railway, might have used his own readily available product, maybe in laminated form as we shall describe later. Obviously durability, fireresistiveness, and maybe a self-interest in this new product induced Rathbun to try this new-fangled stuff out. His surviving stations attest to the wisdom of his choice.

Sawmill plank construction is another localized building technique in Southern Ontario which is a fascinating by-product of our early lumber industry. This is the solid wood construction made by building

up walls and even partitions of solid wood of narrow plank dimensions laid one on top of another and spiked together, usually interlocking at corners. Often this is one inch thick or board stock, occasionally thicker plank, and has also been seen as scantling size, sometimes utilizing short ends. Locations of such buildings relate usually to sawmill sites and often to sawmiller's houses. The most sophisticated technique provided for the offsetting of alternate layers to form a key for internal plastering and external roughcast. Examples of this occur in the old village of Meadowvale on the Credit River north-west of Toronto where one house has this construction now exposed. (The grist mill once there had an addition constructed thus.) Other sites along the Credit where similar buildings occur include the hamlet of Churchville. A derelict house, latterly known as the Morrow property, stood until a few years ago on the east side of Bayview just north of Steeles Avenue in North York.

The Gillies House of 1861 at Heron's Mills on the Clyde in Lanark County was the home of the founder of the lumber concern of that name in the Ottawa Valley, and used the same construction although it was covered in clapboard. So did Mr. Clark of Camden East (formerly Clark's Mills) in Lennox and Addington in the 1840s where he built his walls and partitions of two by fours laid on the flat — but forgot to compensate for the seasonal movement of cumulative crossgrain shrinkage in winter and swelling in summer: despite reinforcing lath to help key the interior plaster, the wall surface bulges ominously, held together merely by multiple layers of wallpaper. Obviously the simplest solution to preservation here is yet another wallpaper!

One of the fascinating discoveries a couple of years ago was the old general store in Grafton, Ontario, a curious trapezoidal shape made to fit the obtuse-angled intersection, also of this construction. The building appears from its detail to be of the 1850s. Near Orillia, in the heart of former lumbering country, stands an impressive two-storey brick-clad house of c. 1849 of sawmill plank construction. This is "Northbrook", the Drinkwater House. It apparently replaced an earlier log house consumed in a fire. "Northbrook" combined picturesque detail of the romantic period as an old stereogram view shows, with parapets to gables, steeply pitched roof and encircling verandah to the house still finished in its original roughcast. This house is strangely reminiscent of the romantic design of the Doctor's House in Collingwood, a town in the other corner of Simcoe County.

Many structures of sawmill construction appear in the Collingwood area, a major lumbering centre and port in the mid and later nineteenth century. The most notable of these is at present very vulnerable if it has

not already disappeared. This is the Doctor's House on Ste. Marie Street. The early map of the town plot made in 1853 shows a building of rectangular plan on the site. Records show that Dr. Stevens acquired the site in 1874, but his importance locally and his connection with the early developers of the townsite strongly suggest he had built earlier, perhaps on a lease or ground rent arrangement no longer, if ever, recorded. There are certain details of the L-shaped form now on the site which would indicate additions and refurbishing of the early 1870s, perhaps following the freehold of the property. The bay window, the steep gables and the twin-shafted chimney stack on the exterior and the Ceres heads in the corners of the plaster ceiling cornice of the hall belong to this era. But the strongly defined eared and pedimented trim harks back to the Greek Revival of twenty years before. The exterior is roughcast, but rendered over cross lathing of split cedar, possibly an original reinforcement or a slightly later improvement to catch up with the tendency of the lumber to change dimension very slightly with the season and thus weaken the bond. At the back of the house, where a one storey wing has been removed, the offset laminated construction of rough lumber in thicknesses destined for one inch stuff is clearly visible. The interlock at the intersection of walls can also be seen. Despite interior fires during its more recent history as a local rooming house the fire-resistive qualities of plaster-protected solid wood partitions confined the damage considerably — another point in its favour.

The Doctor's House is a particularly ironic case — a landmark building of considerable architectural merit and historical importance to the Town of Collingwood and for its structural technique also memorable, significant in many respects to the Province of Ontario, is caught in a not unusual preservation squeeze. The rehabilitation of First Street buildings comprising an old hotel and adjacent structures as a successful squash club, bar and restaurant, which received hearty local commendation for the owner, is the prime cause: the grounds of the Doctor's House, once a charming private garden, have been usurped for parking and now the site of the house itself is required. Despite local support and effort to have the house removed to a safe site nearby, and adjoining the old railway station converted to the local museum, the powers-that-be seem not only to be digging their collective heels in but burying their heads in the proverbial sand so that local cries seem not to be heard and the impending loss will not be seen. Moving the Doctor's House is the only appropriate and available remedy now that the context has been ruined by the success of another rehabilitation, commercially successful apparently, but itself unfortunately not subscribing to all the canons of conser-

vation. This is obviously the time for review of the situation, to recognize the inevitable and realize that the only acceptable alternative to destruction of Collingwood's Doctor's House is its moving, with appropriate and substantial financial support to back local effort.

Other examples of sawmill plank construction will be discovered from time to time as people make alterations to their houses or outside coverings are removed. Certainly a sawmill would not have been far away. Perhaps, as in the Simcoe County example using short ends, the material was not top grade stuff, but seconds whose value commercially made it an economically acceptable and cosy alternative to the conventional timber-framed house.

However more lowly structures also utilized this technique for its monolithic form and great strength especially when reinforced with vertical timbers. The old-fashioned silo of octagon or square form is one example and early grain elevators were often constructed thus. Time, decay and fire have left us few examples beyond the occasional memory or pictorial record.

Peter John Stokes,
Consulting Restoration Architect

PARKS CANADA

Protection for Canada's Heritage Rivers

Federal Environment Minister Charles Caccia has announced the creation of the Canadian Heritage Rivers System (CHRS). Established by the federal government in co-operation with five provinces and two territories, CHRS will give national recognition to rivers that are significant examples of our natural environment, that have played an important role in Canadian history, or that offer outstanding recreational opportunities.

Rivers in the CHRS will continue to be owned and managed by the federal, provincial, or territorial government having jurisdiction, in a way that will ensure their distinctive heritage values are protected and opportunities are provided for public use and enjoyment.

Mr. Caccia stated that the governments of Saskatchewan, Manitoba, Ontario, New Brunswick, Newfoundland, the Yukon, and the Northwest Territories, along with the federal Minister of Indian and Northern Affairs, John Munro, have established a Canadian Heritage Rivers Board and have expressed their intention to nominate rivers for inclusion in the system over the coming years.

A summary of the objectives, principles, and procedures of the CHRS is available for environmental/conservation associations and other interest groups by

writing to Parks Canada, ARC Branch, 10 Wellington Street, Hull, Quebec K1A 1G2.

Wood Buffalo National Park Named to World Heritage List

The Unesco World Heritage Committee, meeting in Florence, Italy, has approved the nomination of Wood Buffalo National Park to the World Heritage List.

Located on the border between the Northwest Territories and Alberta, Wood Buffalo is Canada's largest national park. It protects the spaciousness and wilderness that symbolize the Canadian North.

In addition to Wood Buffalo National Park, 27 other sites, including Machu Picchu in Peru, were added to the World Heritage List at the Florence meeting.

Wood Buffalo is the eighth Canadian site to be recognized by Unesco since the World Heritage List was established in 1978.

100 Years of Heritage Conservation

Nineteen eighty-five will mark the centennial of Canada's first national park.

WINTER CITIES '85

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NEW PUBLICATIONS

ROGUES' HOLLOW

The story of the Village of Newburgh, Ontario,
through its buildings

by
Peter John Stokes, Tom Cruickshank
and Robert Heaslip

A REVIEW

by
Nicholas Hill, Vice-President A.C.O.

Rogues' Hollow is first and foremost a beautiful book that may be enjoyed in many different ways. It looks good simply sitting on the coffee table: better still, to browse through, and excellent to read in

detail. This is a welcome and heartening first impression, because *Rogue's Hollow* is about a rather ordinary and typical small village that at first glance has little to offer. To be sure, like most settlements, it has its points of interest, but are there enough to fill a book, and a book that people will want to buy at a respectable price? Herein lies one of the major achievements of the book. It has set out to illuminate and bring to life a typical small place by careful and sensitive research and appreciation. The result is a superb documentary on the development of the village, an analysis of its man-made and natural environment and a sensible discussion on the preservation of the physical character of the village. The whole is generously embellished by pictures and maps. The first impression of "Typical" quickly recedes as the book unfolds fascinating details and photographs of the Village's development, history, building and landscape. For example, in the section dealing with industries past and present, there are maps, photographs and illustrations of the industrial building stock which includes pictures of some ruined stone walls of a former paper mill. These stones suddenly took on a special value as a visible part of the village history and development, as important as a whole building or a street. It is sensitivity and understanding of the small details of our environment that *Rogues' Hollow* captures, and herein lies what was one of the main endeavours of the authors as they wrote in the preface:

"Often there is too little time and effort spent in considering the buildings of a community as an expression of its development, as a vital constituent of its heritage and as a possible ingredient of new schemes for enhancement and improvement".

When time and effort are expended to explore the historic fabric of a small settlement like Newburgh the whole takes on a rich and fascinating dimension.

Rogues' Hollow has set a new and high standard for architectural conservationists to emulate in their research to conserve our heritage. It is above all an inspiring book that I recommend should be purchased, and particularly now as there are a limited number available in this first printing. It is hoped that the Architectural Conservancy will sponsor more such publications of other communities.

Le Livre des Maisons Solaires
(The Book of Solar Homes)

and

L'habitat Dio-Climatique
(Bioclimatic Housing Design)

are the collective works of an American architect, Donald Watson, affiliated with Yale University, and

a French architect, Roger Camous, affiliated with l'Universite de Montreal. The books are distributed in regular bookstore channels in Canada, France, Belgium and Switzerland.

Le Livre des Maisons Solaires \$18.95

L'Habitat Bioclimatique \$23.95 (In French)

Back Issues of ACORN

Anyone wishing to order back issues of ACORN, please be advised that the charge will be \$3.00 a copy.

We are receiving requests by mail for copies of ACORN, and also requests to be put on our subscription list. These letters have been answered stating that ACORN is not for sale and suggesting that the writers join the nearest ACO branch and receive three copies a year.

We are always glad to receive pictures which accompany articles. If you wish these pictures returned, please send a stamped, addressed envelope. Ed.

If you wish to know the address of your nearest branch, write the Architectural Conservancy of Ontario, 191 College St., Toronto, Ont M5T 1P9

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